

# VAN HALEN

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*Wanted and Kidding First*

# AND THE CRADLE WILL ROCK...

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Moderate Rock ♩ = 110

Intro

A5 C5/A G5/A

Owl! \_\_\_\_\_

Gtr. I

Fill I-----

*f* \*pick scrapes

\*Move pick along string to produce random plitches.

Gtr. II

Rhy. Fig. 1

*f* w/fingers

\*Elec. piano arr. for gtr.

A5 C5/A D5/G

Oh yeah... Get up.

Owl! \_\_\_\_\_

Gtr. III

*sl* trem. pick

*sl*

The musical score is written for guitar and voice. It begins with an 'Intro' section featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderate Rock' with a quarter note equal to 110 beats per minute. The first staff shows a melodic line with a slur over the notes A5, C5/A, and G5/A, followed by a vocal line with the word 'Owl!' and a long horizontal line indicating a sustained note. The second staff is for 'Gtr. I' and contains a 'Fill I' section with a series of eighth notes, followed by a section marked with 'x' symbols. Below this staff is a note: '\*pick scrapes' and another note: '\*Move pick along string to produce random plitches.' The third staff is for 'Gtr. II' and features a 'Rhy. Fig. 1' section with a series of eighth notes, followed by a section marked with 'f' and 'w/fingers'. Below this staff is a note: '\*Elec. piano arr. for gtr.' The fourth staff shows a melodic line with a slur over the notes A5, C5/A, and D5/G, followed by a vocal line with the words 'Oh yeah...' and 'Get up.'. The fifth staff is for 'Gtr. III' and contains a section marked with 'sl' and 'trem. pick', followed by a section marked with 'sl'. The sixth staff shows a melodic line with a slur over the notes A5, C5/A, and D5/G, followed by a vocal line with the word 'Owl!' and a long horizontal line indicating a sustained note. The seventh staff is for 'Gtr. III' and contains a section marked with 'sl' and 'trem. pick', followed by a section marked with 'sl'. The eighth staff shows a melodic line with a slur over the notes A5, C5/A, and D5/G, followed by a vocal line with the word 'Owl!' and a long horizontal line indicating a sustained note. The ninth staff is for 'Gtr. III' and contains a section marked with 'sl' and 'trem. pick', followed by a section marked with 'sl'. The tenth staff shows a melodic line with a slur over the notes A5, C5/A, and D5/G, followed by a vocal line with the word 'Owl!' and a long horizontal line indicating a sustained note.

And the Cradle Will Rock... - 8 - 1

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A5 C5/A G5/A A5 C5/A D5/G

Owl Owl Well, they

(Gtr. III out)

trem. pick trem. pick

(10) (10) P sl. sl. sl.

(end Rhy. Fig. 1)

1st Verse  
Csus4 C Csus4 C Bbsus2 Bb

say it's kind - a fright-nin' how\_ this young-er gen-er-a-tion swings. You know, it's more than just some new sen - sa -

Gtr. II

P.M. .... P.M. .... P.M. .... P.M. P.M. .... P.M. ....

w/pick

Chorus4 C Chorus4 C

— tion — Well, the kid is in - to los - in' sleep\_ and he don't come home for half\_ the week\_ You know, it's\_

Gtr. III

Fdbk. (8va)

Fdbk.

Fdbk. pitch: Eb

(Gtr. II)

P.M. .... 4 P.M. P.M. P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M.

B7

Chorus w/Rhy. Fig. 1 (1st 7 bars only) AS CS/A GS/A

— more than just an ag - gra - va - tion. And the cra - dle will rock —

w/Fill 1 N.C.

Riff A

pick slide

tram. pick

(cont. in Rhy. Fig. 1)

P.M. P.M.

w/fingers

AS CS/A DS/G AS CS/A GS/A

Yes, the cra-dle, cra-dle will rock... And I say, rock on!

*sl. sl.*

*rem. pick*

*sl. sl.*

*sl.*

AS CS/A DS/G

Ooh! Rock on! And when some...

(and Riff A) Gtr. II

*sl.*

(Gtr. III out)

*sl.*

2nd, 3rd Verses

F F#m2 F F#m4 F

la-cal kid gets down, they try and drum him out of town. They say, "You could - a least -

P.M. w/pick P.M. P.M.

1st time w/Fill 2  
 Eb Eb sus4 Eb5 F F sus2

— faked it, boy, — faked it, boy,"

{ 1. At an } ear-ly age — he hits the street and winds  
 { 2. And so an }

P.M. P.M.---- P.M. P.M.---- P.M.

F F sus4 F Eb Eb sus4 Eb5 w/Fill 1 N.C.

— up tied with who he meets, — and he's { 1. un-em - played, — un-em - played, — Ow! } And the  
 { 2. un-em - played, — His folks are o-ver-joyed. }

w/fingers

Chorus  
 w/Rhy. Fig. 1 (1st 7 bars only) and Riff A  
 A5 CS/A GS/A

2nd time Gtr. II| subst. Fill 4

cra - die will rock — { 1. Ow! And the cra - die, the cra - die will rock...  
 2. Yes, the cra - die, cra - die will rock... To Coda }

1st time Gtr. II subst. Rhy. Fill 1

And I say, rock on? Oh! }  
 I say, rock on? Hey! } Rock on!

Fill 2  
 Gtr. III

Rhy. Fill 1  
 Gtr. II

Fill 4  
 Gtr. III

[illegible]

w/Rhy. Fig. 1  
A5 CS/A GS/A AS CS/A DS/G

Gtr. IV

A5 CS/A GS/A

w/Fill 3  
A5 CS/A DS/G

And when some...

Full

1/2 3/4

trem pick Full

(Gtr. IV out)

Coda

w/Rhy. Fill 2

Gtr. III

Fill 3

Gtr. V

Full

1/4 1/2

Full

Rhy. Fill 2

Gtr. II p



Outro  
 w/Rhy. Fig. 1 (1st 4 bars only)  
 w/vocal ad lib (till end)

[illegible][illegible]

# EVERYBODY WANTS SOME!!

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

⑤ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderate Rock  $\text{♩} = 142$

\* w/ "jungle" vocals ad lib

w/ Fill 1  
(Drums)

N.C.  
Gtr. I

Intro

10

*mf*

\*Next 13 bars.

\*Sound notes by rubbing R.H.  
back and forth across string.

Fdbk.  
(8va)

Fdbk.  
(8va)

Fdbk.

Fdbk.

w/ Fill 2

$\frac{1}{2}$

$\frac{1}{2}$

Fill 1

Gtr. II  
6 slack

trem. bar  
6 slack

\*Depress bar before  
string note

Fill 2

Gtr. II

Fdbk.  
(8va)

vol. off

Fdbk.

trem. bar

Fdbk. pitch: C $\sharp$

The musical score consists of five systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The key signature is one sharp (F#).

- System 1:** The guitar staff has five measures, each with a whole note and the instruction "Fdbk. (8va)". The bass staff has five measures of eighth-note patterns, each with the instruction "Fdbk." below it.
- System 2:** The guitar staff has three measures. The first two have eighth-note patterns with "Fdbk. (8va)" above them. The third measure is a whole rest. The bass staff has three measures of eighth-note patterns with "Fdbk." below the first two.
- System 3:** The guitar staff has three measures. The first two have eighth-note patterns. The third measure is a whole note D5 with a fermata and the instruction "f (w/pick)" below it. The bass staff has three measures of eighth-note patterns.
- System 4:** The guitar staff has three measures. The first two are whole notes with the instruction "E5 w/F# 3" above them. The third measure is a whole note G5 Dsus4 with a fermata. The bass staff has three measures of whole notes.

**Fig 3**

Gtr II

The notation for Figure 3 shows a guitar staff with a treble clef and a key signature of one sharp. It includes several techniques indicated by text and symbols:

- slack**: Indicated by a dashed line above the staff.
- rake trem.**: Indicated by a dashed line above the staff.
- trem. bar**: Indicated by a dashed line above the staff.
- bar springs**: Indicated by a dashed line above the staff.
- slack**: Indicated by a dashed line below the staff.
- slack**: Indicated by a dashed line below the staff.

\*Depress bar before striking note

\*...at slack string hit pickup

w/Fill 4

E5

Dsus4

let ring-----

sl

let ring-----

w/Fill 5

E5

3 1/4

D5

trem. bar 3 1/4

w/Fill 6

E5

3 1/4

Dsus4

trem. bar 3 1/4

P.M.-----

Fill 4

Gtr II

pick scrapes-----

\*Push string into pickup.

Fill 5

A.H. (15ms)

Gtr. II

rake

trem. bar (slow dive)

A.H. pitch C#

Fill 6

Gtr II

pick scrapes-----

14

D

Dw.

E5 A5 D5 E5 A5

Oh yeah!

P.M. . . . 4 P.M. . . . 4 P.M. . . . 4 P.M. . . . 4

D5 L5 A5 D5

Oh yeah!

P.M. . . . 4 P.M. . . . 4

E5 A5 D5 E5

1st Verse

You can't get to-mah-lic on a

P.M. . . . 4 P.M. . . . 4

sl. P trem. bar

sl. P (e)

sub - way line

slack

Full

trem bar

Full

trem bar

1 1/2

1 1/2

D5 E5

Oh!

Con.

St. Chorus

\*Rub R.H. back and forth across stig.

E5 A5 D5

But ev - 'ry - bod - y wants some. I want some

trem. bar

P.M. F.M. - - - - -

1 2

1 2

too \_\_\_\_\_

Ev - 'ry - bod - y wants some...

P.M. . . . P.M. . . . P.M. . . . P.M. . . .

D5 E5 A<sup>5</sup> D5 E5  
 Ba - by, how 'bout you? Oh, yeah, yeah!

1/2 PM PM----4 1/2

2nd Verse

I've seen the peo ple that are look in' for a moon - beam.

slack trem. bar slack

3/4 3/4 3/4 3/4

trem. bar

D5 E5

Oh! Oh yeah, ya spent a lot. Ya got lost in the jet - stream.

1/2 1/2 1/2 1/2

sl. semi-harm

Chorus E5 A5

Ooh, ev - 'ry bod - y wants some

1/2 1/2 1/2 1/2

trem. bar P 3/4

D5 E5 A5 D5  
 I want some too. Oh yeah. Ev - ry - bod - y

1/2 P.M. P.M. 1/2

E5 A5 D5 E5 A5  
 wants some. How 'bout you? Oh

1 2 P.M. .... P.M. .... 1/2 P.M. P.M.

D5 E5 D/F#  
 yeah! Ooh,

1/2 P.M. P.M. P.M. P.M. ....

G A5 E5 D/F#  
 yeah, yeah, yeah, yeah, yeah, yeah, yeah

P.M. .... P.M. .... P.M. .... P.M. .... P.M. .... P.M. ....





The Highway

1 1 1 1 H P Pull Pull trem. pick

1 1 1 1 H P P H Pull trem. pick

PM PM

sl

PM PM PM PM

PM

D5

PM PM PM PM

PM PM PM PM

Chorus

E5 A5 D5 E5 A5

Ev - 'ry - bod - y wants some. I want some too. Woh.

(Gtr. II out)

1/2 Full

grad. bend 1/2 Full

1 2 3 4 5

1/2

sl

1/2

PM --- 4 PM --- 4

D5 E5 A5 E5

Ev 'ry bod y wants some Hey, hey! How 'bout you?

1/2

1 2

PM --- 4 PM --- 4

1/2

E5 A5 D5 E5

Oh yeah!

1/2

sl

trem. bar

1 2

sl

Ooh! Unh! Unh Unh

slack/2

0

\*With trem, bar depressed, low strings are slack and 1st string is 2 steps below normal pitch. Sound all notes (next 3 bars) with L.H.

Ow! Hah, hah, hah, hah

slack

0

\*Depress bar before raking strings with L.H

(Spoken) Ooh, where'd you get those shoes? Oh yeah!

0

I like,

let ring

0

Dsus4

*I like the way the line runs up the back of the stockings*

E5

Dsus4

*I've always like those kind of high heels too. You know, I*

E5

*No, no, no, no, don't take 'em off don't take*

Dsus4

E5

*Leave'em on, leave'em on.*

D5

*Yeah, that's it, a little more to the right, a little more.*

Ow! H - h - hey hey, hey! Ev - 'ry - bod - y

Chorus  
E5 A5 D5 E5 A5

wants some, I want some too Woh -

Ev - 'ry - bod - y wants some Ba - by, how 'bout you?

D5 E5 A5 D5

The musical score is written for guitar, bass, and drums. The guitar part is in the treble clef, and the bass part is in the bass clef. The drum part is indicated by a single line with a 'D' and a '5' above it. The score includes lyrics and musical notation for the chorus and instrumental sections. The guitar part features various techniques such as bends, slides, and palm mutes. The bass part provides a steady rhythm with occasional melodic lines. The drum part is a simple, driving beat.



Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features three staves: a vocal melody staff, a guitar accompaniment staff, and a bass line staff. The vocal melody starts with a long note on E4, followed by a descending line. The guitar accompaniment features a rhythmic pattern of eighth notes and chords. The bass line is a simple eighth-note pattern. The score includes a "Verse" section, a "Chorus" section, and an "Outro" section. The "Outro" section is marked with "P.M." and "P.M.".

The musical score is presented on two systems. The top system features a treble clef and a key signature of one sharp (F#). The melody is written across four measures, each with a chord symbol above it: D/F# (first measure), G (second measure), A5 (third measure), and E5 (fourth measure). The notes are primarily eighth and quarter notes, with some measures containing rests. Below the melody, there are two staves of guitar chords, represented by circles with numbers inside, indicating fingerings. The bottom system continues the melody and guitar accompaniment for the same four measures, maintaining the same notation style.

The musical score for 'The Wind' by Gustav Mahler, Op. 33, No. 1, is presented in a two-staff format. The vocal line is written in G major, 4/4 time, and features a melodic line with a key signature change to D major. The piano accompaniment consists of two staves with chords and arpeggiated figures. The score is divided into four measures, each with a key signature change: D major, G major, A major, and D major. The vocal line is marked with 'P.M.' and 'rit' (ritardando). The piano accompaniment is marked with 'P.M.' and 'rit'.

Free time

(Spoken) Look, I'll pay you for it. What the fuck.

rem. bar (slow dive)

Continue dive and fade out



# FOOLS

Tune down 1/2 step

⑥ = E♭ ③ = G♭  
 ⑤ = A♭ ② = B♭  
 ④ = D♭ ① = E♭

Free time

(Band recet)

N C

Gtr. I

Words and Music by  
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Intro

The musical score for 'Fools' is presented in two systems, each with a guitar (Gtr. I) and bass (Bass) staff. The guitar staff is in treble clef with a key signature of one flat (B♭). The bass staff is in bass clef with a key signature of one flat (B♭). The score includes various musical notations such as notes, rests, and fret numbers (1-6). It also features dynamic markings like 'f' (forte) and 'p' (piano), and articulation marks like 'sl' (slide) and 'pull'. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The guitar staff includes a 'fade in' marking at the beginning. The bass staff includes a 'Vib. w/L.H.' marking. The score is written for a 4/4 time signature.

FOOLS - 20 - 1

[illegible][illegible]

The musical score consists of two staves. The top staff is for guitar, featuring a solo with various techniques indicated by annotations: "pick slide", "trem pick", and "slight vib. w/bar". The bottom staff is for voice, with lyrics "I'm a poor little rich boy" and "I'm a poor little rich boy". The guitar solo is marked with "A" and "ES" and includes a "pick slide" annotation. The voice part includes a "Vib. applies to top 3 notes only" annotation and a "Strike top 3 notes occasionally" annotation.

[illegible]

Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н

*accel.*

Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н

Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н

Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н

Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н

PM

Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н

Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н Н Р Р Н

In time ♩ = 164

Triplet feel (♩ = ♩ = ♩)

Р Н Р Н Р Н Р Н Р Н

Р Н Р Н Р Н Р Н Р Н

Р Н Р Н Р Н Р Н Р Н

M.C.(G5)

(B♭5) 1/2

1/2

Р Н Р Н Р Н Р Н Р Н

\*Randomly bend G's approx.  
1/4 step (next 7 bars).

(G5)

Full

(B♭5) 1/2

(G5)

Full

Full

1/2

Full

Р Н Р Н Р Н Р Н Р Н

(Band in) Bb5 N.C.(G5) C5

sl. slight vib.

N.C.(G5) Bb5 N.C.(G5)

Yeah! Well, I

A.H. (15ma) Full 1/2 1/2 3

A.H. Full 1/2 1/2

sl. A.H. pitch. E

1st Verse N.C.(G5) Bb5 N.C.(G5) C5

ain't a - bout\_ to go to school... Ooh... and I'm

sl.

N.C.(G5) Bb5 N.C.(G5)

sick and tired of gold - en rules... Oh

sl. P 1 1/2 H P 3

sl. P 1 1/2 H P

sl.

Pre-chorus  
E5

They say I'm cra - zy from the wrong side of the tracks.

E5 D5 E5 A5

I nev - er see them but they're al - ways on my back.

E5 D5 E5 Bb5

N.C.(G5) Bb5 N.C.(G5) C5

Oh (Spoken:) Yeah, baby I say Let me tell you 'bout this one time.

N.C.(G5) Bb5 N.C.(G5)

How you gonna tell it? Let me put it to music. Yeah, that's it. Well, I'm

1/2 Pull Pull Pull Pull

5, 2 Pull Pull

5 12 (12) 5 (5)

2nd Verse  
N.C.(G5)

sick and tired of clean-ing room

Bb5 N.C.(G5)

Oh, And it's the

A.H. (15ma) Full A.H. 1/4  
A.H. Full P A.H. 1/4  
A.H. plucks: G D

fin-al bell for push-ing broom..

Bb5 N.C.(G5)

Oh

3/4 Full Full Full Full  
P Full Full Full  
pick slide  
sl P (9) (9) (9) (9) 14-15 (10) sl sl

Pre-chorus  
E5 D5 E5 A5

Damned if I do and then... I'm damned if I don't..

E5 D5 E5 (Bb5)

Won't some - one tell me what it is they all want?

sl. P H

Chorus  
A5

D/A G/A A

It makes me blue!

Gtr III

rake 1/2

sl

sl

\*Let open 5th str. ring  
throughout Chorus.

A5 D/A G/A A

Ooh, I live with fools!

trem. bar

sl

don't pick

sl

pick slide

Musical score for guitar, featuring a melody line and a guitar accompaniment line. The score includes various musical notations such as chords (A5, D/A, G/A, A), dynamics (p, f, >off <f), and articulations (pull, trem. bar, sl, let ring). The guitar accompaniment line includes fret numbers and a capo position (Capo 2).

The melody line starts with a treble clef and a key signature of one sharp (F#). The guitar accompaniment line starts with a treble clef and a key signature of one sharp (F#). The score is divided into two systems, each with a melody line and a guitar accompaniment line.

The first system includes the following musical elements:

- Melody line: Chords A5 and D/A, lyrics "Ooh," and "wow,".
- Guitar accompaniment line: Chords A5 and D/A, lyrics "Ooh," and "wow,".
- Articulations: pull, trem. bar, sl, let ring.
- Dynamics: p, f, >off <f.
- Capo position: Capo 2.

The second system includes the following musical elements:

- Melody line: Chords G/A and A, lyrics "it makes me blue".
- Guitar accompaniment line: Chords G/A and A, lyrics "it makes me blue".
- Articulations: pull, trem. bar, sl, let ring.
- Dynamics: p, f, >off <f.
- Capo position: Capo 2.



Handwritten musical score for the song "I live with fools!". The score is written on five staves. The first staff is the vocal melody, starting with the lyrics "I live with fools!". The second staff is a piano accompaniment, featuring a wavy line indicating a tremolo effect. The third staff is a guitar accompaniment, featuring a wavy line indicating a tremolo effect. The fourth staff is a bass line, featuring a wavy line indicating a tremolo effect. The fifth staff is a drum line, featuring a wavy line indicating a tremolo effect. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The lyrics "I live with fools!" are written below the vocal melody.

A

N.C. (G.S.)

B♭5

I just can't

from bar

10 10 10 10 10 14  
15 15 15 15 15 14  
14  
0

3rd Verse  
N.C.(G5)

take it  
*slack*

A all my teach-ers al- gave up-

(Gtr. III out)

*slack*

Bb5 N.C. (G5)

on me.

No mat-ter

Full

Full

what they say, I dis-a-gree.

A.H. (du)

take

A.H.

And when I — need some - thin' to soothe my soul, —

I lis - ten to too much rock 'n' roll. — Don't want no class re - un - ion, your

car cus just left town. — Why be - have in pub - lic if you're

liv in' on a play - ground? — It makes me blue! —

Chorus

1

[illegible]

Musical score for "I Live With Fools" by The Beatles. The score is written for vocal and guitar. The lyrics are: "Ooh, I live with fools!". The guitar part includes chords: A5, D/A, G/A, and A. The vocal part includes the lyrics: "Ooh, I live with fools!". The score is in the key of D major (indicated by two sharps) and 4/4 time. The guitar part features a wavy line indicating a vibrato effect. The vocal part includes a wavy line indicating a vibrato effect. The score is divided into two systems. The first system shows the vocal and guitar parts. The second system shows the vocal and guitar parts. The score is written for vocal and guitar. The lyrics are: "Ooh, I live with fools!". The guitar part includes chords: A5, D/A, G/A, and A. The vocal part includes the lyrics: "Ooh, I live with fools!". The score is in the key of D major (indicated by two sharps) and 4/4 time. The guitar part features a wavy line indicating a vibrato effect. The vocal part includes a wavy line indicating a vibrato effect. The score is divided into two systems. The first system shows the vocal and guitar parts. The second system shows the vocal and guitar parts. The score is written for vocal and guitar. The lyrics are: "Ooh, I live with fools!". The guitar part includes chords: A5, D/A, G/A, and A. The vocal part includes the lyrics: "Ooh, I live with fools!". The score is in the key of D major (indicated by two sharps) and 4/4 time. The guitar part features a wavy line indicating a vibrato effect. The vocal part includes a wavy line indicating a vibrato effect. The score is divided into two systems. The first system shows the vocal and guitar parts. The second system shows the vocal and guitar parts.

The musical score for "A Sus" by John Cage is presented on five staves. The notation is complex and includes various musical symbols and performance instructions. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff features a series of notes with "H" markings above them, indicating specific performance techniques. The third staff includes a "Wgw!" instruction, suggesting a vocal or instrumental effect. The fourth staff contains a series of notes with "H" markings, and the fifth staff features a series of notes with "H" markings and a "P" marking. The score is marked with "A" and "Sus" at the top, and "John Cage" at the bottom.

[illegible]

\*Chord names implied by  
bass gr. (next 16 bars).

Fools - 20 - 15

Chorus  
A5 D/A G/A A

Ooh, it makes me blue, makes me blue!

Gtr. III

\*A.H. (8va) Full

\*A.H. Full

\*Tapped harmonics. First notes normally and tap directly on fret indicated in parentheses.

Gtr. II

A5 D/A G/A A

Ooh, oh, I live with fools live with

Fdbk

T.P. T.P. T.P. T.P. T.P. T.P.

T.P. T.P. T.P. T.P. T.P. T.P.



[illegible]

been so blue! Ooh, oh,

GrA A

I live with fools' Oh'

Full Full Full Full Full A.H.

3 3 3 3 3 3

rake Full Full Full Full A.H.

sl sl sl 3

sl sl sl

sl

Ah! Ha-ha!

slack (Gtr. III out)

trem. bar 3/4

slack

\*Depress and vib. simultaneously.

\*Depress bar before striking note.

whistle fdbk

sl

Outro  
w/vocal ad lib (till end)  
N.C.(G5)  
Gtr II

\*Randomly bend G's approx.  
1/4 step (next 2 bars).

[illegible][illegible]

\*Rub side of R.Lt. back and forth across mated string.

D5 D#5 E5 N.C. *Begin fade* C5 N.C. D5 N.C. C5  
 Full Pull sl Full Pull Full Pull Full Pull Full Pull Full Pull Full Pull Full Pull  
 sl 3 3 p p sl sl  
 sl Full Pull Full Pull Full Pull Full Pull Full Pull Full Pull Full Pull  
 7 8 7 6 5 4 (a) (a)  
 p p sl sl

[illegible]



1st Verse  
E5

(E7)

(A/E)

nev-er in hell, no spe - cial rea - son Must - a bed 'cause I am't leav in'

Full *off* *mf* *f*

Full *off* *mf* *f*

\*w/vol. knob.

E5

(Em)

(D E)

We're in for a ver - y long night. Heard a

Full *off* *mf* *f* *sl.*

Full *off* *mf* *f* *sl.*

E5

(E7)

(A/E)

vi - cious ru mor from your ma - ma's tongue - you a des - p'rate wom - an, need a man with a gun -

Full *off* *f* *P* *P* *P* *P*

Full *off* *f* *P* *P* *P* *P*

pick w/fingers

E5 (Em) (D/E)  
 High crime zone in the ci - y of lights.

Full *f* *p* *sl* *off* *Tap w/edge of pick.*

Pre-chorus  
 E5 D5 A5  
 Ba - by, please! Can't take it an - y -

*sl* *sl* *PM*

E5 A5 G5 Dsus2 E5  
 more. Oh, ba - by please!

*PM* *sl* *PM*

D5 A5 E5 N.C. D5  
 I can't take it an - y - more.

*sl* *PM* *PM* *P* *P* *sl* *P* *H*

### Chorus

**Chorus**

N.C.

A5

I'm tak-in' whas-key to the par-ty to-night... and I'm look-in' for somebod-y to squeeze...

H H P.P.M. P.M. . . .

N.C.

H H P

[illegible]

Musical score for the song "I ain't a-look-in' for some-bod-y to fight. Ba-by." The score is written on three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "I ain't a-look-in' for some-bod-y to fight. Ba-by." with a long note for "Ba-by." The middle staff is a piano accompaniment in treble clef, featuring chords and melodic lines with dynamics like *sf* and *p*. The bottom staff is a bass line in bass clef, showing chord figures with numbers like (2), (7), (5), (7), (5), and (9).

Musical score for "Don't Get Up Tight" by The Beatles. The score is in 4/4 time and features a vocal melody and a guitar accompaniment. The vocal melody starts with the lyrics "don't get up tight." and "Ba - by, please!". The guitar accompaniment includes a "P.M." (Palm Mute) section and a "w/flanger" (with flanger) section. The score is divided into two systems, each with a treble and bass staff. The first system includes a "N.C." (No Chord) section. The second system includes a "Gtr2" (Guitar 2) section. The score is written in G major and 4/4 time.



B5 D5 E5

2nd Verse  
D5 E5 (E7)

Wan-na see my l. D.7 Try to dip my wings.

(A/E) E5

Don't have to show you proof of an - y - thing... I know the

(Em) (D/E) E5

law, friend... At the twelfth hour... I'm go - in'

(E7) (A,E) E5

back out side, ooh, give it a try,

*f* *p* *pick w' fingers* *off* *Full*

(E7) (D/E)

I'm your last loose end, Ba by,

*f* *p* *sl* *Tap w/edge of pick.* *sl*

Pre-chorus E5 D5 A5 E5 A5 G5 Dsus2

please I can't take it an-y-more. Oh, be-by please!

*f* *p* *sl* *P.M.* *sl* *P.M.* *sl* *E5* *D5 A5* *F5* *N.C.* *D5*

I can't take it an-y-more.

*f* *p* *sl* *P.M.* *Harm.* *sl* *P.M.* *Harm.* *P* *P* *P* *H*

Chorus

I'm tak - in' whis - key to the par - ty to - night, and I'm look - in' for some - bod - y to squeeze...

N.C. A5

w/flanger sl P P P.M. . . .

N.C. (E5) Oh oh ch.

H H H P.M. P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . .

D5 N.C. A5

Ain't look-in' for some-bod-y to fight. Ba-by, don't get up - tight.

(flanger off) P H H H P P.M.

N.C. (F#5) \* (C5)

Ba - by, please!

A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

w/phase shifter H P.M. A.H. P.M. . . . A.H. P.M. P.M. P.M. P.M. Full

A.H. pitcher: A5 B A5 C5 sl P

\*Chords implied by bass.

**Guitar solo**

Guitar solo

(A5)

Sva Full Full Full 1/2 sl H

(7) 7 (7) 4 0 12 14 17 20 20 17 20 (20) 14 17 17 17 17 17

[illegible]

8va- (C5) (A5)

8va- P sl 2 1/2 2 1/2 Full sl lora Full

P sl 2 1/2 2 1/2 Full sl Full

17 17 20 17 20 (20) 17 20 17 20 (20) 5 7 5 7 6

The musical score for 'The Song of the Shrike' is presented in two systems. The first system features a treble clef and a key signature of one flat. It begins with a wavy line and 'sl' (sustained) marking, followed by a '1/2' time signature. The melody is composed of eighth and sixteenth notes, with various articulations including slurs, accents, and dynamic markings like 'P' (piano) and 'H P' (half piano). The second system continues the melody on a grand staff (treble and bass clefs). It includes a 'sl' marking and a '1/2' time signature. The bass line features a wavy line and 'sl' marking. The score is marked with '(CS)' at the beginning and end of the first system, and '(S)' at the beginning of the second system. The piece concludes with a final note marked 'H'.

D E

*sl.* *plek slide*

The first system shows a guitar melody in treble clef with a key signature of two sharps (F# and C#). It starts with a long note, followed by a slide (sl.) and a pick slide. The bass line in the bottom staff shows fingerings: 9, 8, 7, 6 for the first measure, and 7, 6, 5, 7 for the second measure.

D5 E5

D E

*sl.* *sl.* 3

The second system continues the guitar melody. It includes a wavy line indicating a vibrato or tremolo effect. The bass line has fingerings: 7, 6, 5, 7 for the first measure, and 7, 6, 5, 7 for the second measure. A triplet of eighth notes is marked with a '3'.

Bridge

Esus4 E

Dsus4 D

Dsus2

Ooh, \_\_\_\_\_

ba by \_\_\_\_\_

\*Gtr II

*mp.* *pick w/fingers*

*P* *P* *sl.*

\*w/chorus & Echopics.

The third system introduces a vocal line with the lyrics "Ooh, \_\_\_\_\_" and "ba by \_\_\_\_\_". The guitar melody is marked with a mezzo-forte (*mp.*) dynamic and includes a pick with fingers instruction. The bass line has fingerings: 9, 8, 7, 6 for the first measure, and 7, 6, 5, 7 for the second measure. A triplet of eighth notes is marked with a '3'.

Esus4 E

D

Dsus2

Ooh, \_\_\_\_\_

ba by \_\_\_\_\_

*P* *P* *sl.*

The fourth system continues the guitar melody and vocal line. The bass line has fingerings: 9, 8, 7, 6 for the first measure, and 7, 6, 5, 7 for the second measure. A triplet of eighth notes is marked with a '3'.

Esus4 E D Dsus2 Dsus4 Dsus2

Ooh. ba by.

I feel my

heart beat Feel my heart beat, my

heart beat Oh, yeah.

Esus4 E Esus4 E Dsus4 D Dsus4 D Dsus4 D

heart beat Oh, yeah.

The musical score is written for guitar, piano, and voice. It is in the key of D major (indicated by two sharps) and 4/4 time. The guitar part uses a capo on the 4th fret, with chords labeled as Esus4, E, D, Dsus2, and Dsus4. The piano part provides harmonic support with chords and arpeggios, often marked with a piano (p) dynamic. The vocal line includes the lyrics 'Ooh. ba by.', 'I feel my heart beat', 'Feel my heart beat, my', and 'heart beat Oh, yeah.'.

Esus4 E Esus4 E Esus4 E Dsus4 D Dsus2 A.H. E.H. Harm. - -

Feel my

(Gtr. II out)

\*Attempted 12th fret harmonic.

heart beat. I feel my heart beat

N.C.

Gtr III

pp

\*Push string into pickup.

Feel my heart beat. Feel my heart beat.

grad. cresc.

I feel my heart beat. \_\_\_\_\_

Gtr 1

\*Push string into pickup,  
(2nd str. rings sympathetically)

Ba - by

(Folk)

(Gtr III out)

P H sl

P H sl



Pre-chorus  
E5

D5 A5 L5 A5 G5 Dsus2

please! I can't take it an - y - more. Oh, ba - by please!

Qtr. I

f

sl

P.M.

sl

E5 D5 A5 E5 A5 G5 Dsus2

I can't take it an - y - more Ba - by, please!

P.M.

sl

P.M.

sl

E5 D5 A5 E5 A5 G5 Dsus2

I can't take it an - y - more. Oh, ba - by please

P.M.

sl

P.M.

sl

E5 (Eb5) A5 (E5) N.C. D5

I can't take it an - y - more.

Harm.

P.M.

sl

Harm.

P P P H

sl

P P P H

### Chorus

Chorus

N.C. A5

I'm tak-in' whis-key to the par-ty to-night, and I'm look-in' for some-bod-y to squeeze.

w/phase shifter

R H H P P.M. P.M.

[illegible]

Musical score for the song "Ain't a Look-in' for some-bod-y to fight... Ba-by, don't get up - fight." The score is written for a single melodic line on a grand staff (treble and bass clefs). The melody is in 4/4 time. The lyrics are: "Ain't a look-in' for some-bod-y to fight... Ba-by, don't get up - fight." The score includes various musical notations such as notes, rests, and dynamic markings (p, f, H, N.C., D5, A5, P.M.).

The musical score for "Baby, Please!" is presented in three systems. The first system includes a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The vocal line begins with the lyrics "Ba - by, please!" and features a melodic line with a fermata. Above the vocal line, the guitar part is indicated by a treble clef and a key signature of one sharp. The second system continues the vocal line with the lyrics "Ba - by, please!" and features a melodic line with a fermata. The third system shows the guitar part in a treble clef, featuring a complex melodic line with a fermata. The score is written for guitar and voice.

Cous2

Yeah, ba by, please!

B

Free tune  
E9(no3rd)

for ring w/fdbk.

# TORA! TORA!

By EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVIS LEE ROTH

Slow Rock ♩ = 60

\*w/backwards gr. effects

The first system of musical notation for 'TORA! TORA!' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a whole note chord of E5 and F5, followed by a wavy line indicating a guitar effect. The bass staff contains a whole note chord of E5 and F5, followed by a wavy line indicating a guitar effect. The tempo is marked 'Slow Rock ♩ = 60'.

\*Approx. 19 sec. With trem bar depressed,  
randomly pick behind nut and hit slack  
strings against fretboard to create rumble.

The second system of musical notation for 'TORA! TORA!' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a whole note chord of E5 and F5, followed by a wavy line indicating a guitar effect. The bass staff contains a whole note chord of E5 and F5, followed by a wavy line indicating a guitar effect. The tempo is marked 'Slow Rock ♩ = 60'.

The third system of musical notation for 'TORA! TORA!' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a whole note chord of E5 and F5, followed by a wavy line indicating a guitar effect. The bass staff contains a whole note chord of E5 and F5, followed by a wavy line indicating a guitar effect. The tempo is marked 'Slow Rock ♩ = 60'.

\*Bend string  
behind nut.

The fourth system of musical notation for 'TORA! TORA!' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a whole note chord of E5 and F5, followed by a wavy line indicating a guitar effect. The bass staff contains a whole note chord of E5 and F5, followed by a wavy line indicating a guitar effect. The tempo is marked 'Slow Rock ♩ = 60'.

\*Trill with L.H. and randomly tap  
(sometimes tapping and sliding) with R.H.

Segue to LOSS OF CONTROL

## LOSS OF CONTROL

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Type down 1/2 step

6 = E♭    3 = G♭  
 5 = A♭    2 = B♭  
 4 = D♭    1 = E♭

Very fast Rock! - 272

Intro

Plu. 3 times

sl (Vocal Hey!)

A7

D7

B

C

B

H

P.M.

P.M.

\*w/two-way radio effects  
 NC (E5)

1.2.3 4 A7

slight PM.

\*till 4th ending

Loss of Control - 9 - 1

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## 1st Verse

D7

Oah, ba by, I checked it out I think— you ought to know.

## Rhy. Fig. 1

Chorus  
N.C.(E5)

Loss of con-trol, — loss of con-trol, loss of con-troll —

slight P.M. — — — — —

Harm. — — — — —

let ring — — — 4

Harm. — — — — —

Diagram showing fret positions on a 12-fret scale: 0, 2, 4, 5, 7, 9, 10, 12.

Loss of con-trol, — loss of con-trol, loss of con troll —

slight P.M. — — — — —

Harm. — — — — —

let ring — — — 4

Harm. — — — — —

Diagram showing fret positions on a 12-fret scale: 0, 2, 4, 5, 7, 9, 10, 12.

Loss of con-trol, — loss of con-trol, loss of con-troll —

slight P.M. — — — — —

A.H. (15ma) 1/2

A.H. 1/2

A.H. pitch. E

Diagram showing fret positions on a 12-fret scale: 0, 2, 4, 5, 7, 9, 10, 12.

Loss of con-trol, — loss of con-trol, — loss of con-trol! —

*slight P.M.*

2nd Verse  
w/Rhy Fig 1

Ba - by, I checked it out. I think — you ought to

know, yesh, I'm on - ly wast - in' time. I think —

I'd bet - ter go. — You way too

div - il - ized — Oh — Loss of con - trol, —

loss of con - trol, — loss of con - trol! —



Guitar solo  
N.C.(D5)

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

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626

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628

629

630

631

<[illegible]

Handwritten musical score for a piece titled "N.C." (No Chords). The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef and contains a bass line with notes and rests. The notation is handwritten and includes dynamic markings such as "sl" (sforzando) and "sf" (sforzando). The piece concludes with a double bar line and a final note on the top staff.

The Highway

sl w/flanger- sl

E5 D5 C5 B>5

sl sl sl sl sl sl

E5 D5 C5 B>5

PM -- 4

sl sl

N.C.(E5)

Play 3 times

slight P.M. -- 4

Harm.

Chorus

N.C.(E5)

Loss of con trol loss of con trol loss of con-trol'

slight P.M. -- 4

Harm.

Loss of con-trol, — loss of con-trol, loss of con-trol!

slight P.M. —————

Harm. —————

8.3 8.9 5 7

Loss of con-trol, — loss of con-trol, loss of con-trol! —

slight P.M. —————

Harm. —————

let ring- + 4

Harm. —————

12

Loss of con-trol, — loss of con-trol, loss of con-trol —

slight P.M. —————

"sl.

A7

"sl.

"Pick specified rhythms while sliding down 6th string.

3rd Verse  
w/Rhy. Fig. 1

Ba - by, I checked it out. I think you ought to

know, yeah. I'm on - ly wast - le' time. I think

I'd bet - ter go. You way to

div - i - lized. Oh. Loss of con - trol.

loss of con - trol. loss of con - trol!

Chord Diagrams:

- D7
- C7
- B
- C
- C#
- D
- D#
- E
- F
- F#
- G
- G#
- A

sl

Outro  
N (D5)

w/phase shifter

haphazardly

1/2 Full 1 1/2

(phase shifter off)

pick slide

C

C#

D

D#

E

F

F#

G

G#

A

A5

\*w/flanger

\*Randomly adjust flanger settings while holding chord.

# TAKE YOUR WHISKEY HOME

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

⑥ = F♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Moderately ♩ = 98

Triplet feel, ♩ - ♩ - ♩

(Band face.)

Intro

Gtr. I (acous.)

Gm7

1st Verse

Gm7

Take Your Whiskey Home - 8 - 1

But I like that... bot - tie... bet - ter than... the rest... And she said, I

H P.M. sl. P H P.M. P.M.-----4 H

Chorus  
Gm7

think that you're head - ed for a whole lot of trou - ble, ah! Well, I

P.M.-----4 P.M.-----4 P.M. H P H P

think that you're head - ed for a whole lot of trou - ble Well, I

P.M.-----4 P.M.-----4 P.M.-----4

think that you're head - ed for... a whole lot of trou - ble. If you take your whis - key...

G5

(Gtr I out) Gtr. II (elec.)

P.M. P.M.-----4 P.M.-----4 P.M.-----4

(Band In)  
Gm7

pick slide

sl

\*pick slide

steady gliss

P.M.

sl

H

\*Tap edge of pick onto fretboard and slide past end of fretboard.

P.M.

pick slide

sl

P.M. .... 4

3

P.M.

sl

2nd Verse  
Gm7

G

Well, that liq uor in the night - time leaves strange - mem - o - ries ——— Seems a life -

sl

steady gliss.

P.M.

P.M. .... 4

P.M. .... 4

P.M. .... 4

A.H. (15ma)

A.H.

A.H. pitch B

time, ooh, since yes - ter - day ——— Come the day - break ——— and ——— come to - mor -

A.H. (15ma)

P.M. .... 4

A.H.

P.M. .... 4

A.H.

P.M. .... 4

A.H. (15ma)

P.M.

P.M. .... 4

A.H. pitch D

A.H. pitch B



row, — that woman's wait-ed up — all night for — me a — gain. — Oh! She said Well, I

P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4

P P H

Chorus  
Am7

think that you're head-ed for a whole lot of trou-ble, — yesh. — I

P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4 H P

P H P

think that you're head-ed for a whole lot of trou-ble. Ooh yesh. — Yesh, you.

A.H.  
(15ma)

P.M. P.M. — 4 P.M. — 4 A.H. P.M. — 4

— know that you're head-ed for a lot of trou-ble If you

P.M. — 4 P.M. — 4 P.M. — 4

Guitar solo 1  
\*B5

Full 1 2 Pull 1/2 P Pull A.H. (J.Sym) 1/2 1 1/2 H

Full 1, 2 Full 2/2 P Pull A.H. 1/2 1 1/2 rake H

\*Chord name derived from bass str.

A.H. patch A#

Some goes to work

3 6 3 3 rake grad bend 1 1/2 pick slide

"Reach over with L.H. to fret B (5) 4f. 3."

3rd Verse  
Gm7

em, ooh, \_\_\_\_\_ some goes to Je-sus, though I'm ab-so-lute-ly cer-tain both's all right.

A.H.  
(15 min)

P.M. P.M.-----4 P.M.-----4 send-  
harm P.M.-----4 P.M.-----4 A.H. P.M.-----4

Oh, but it takes me at least half-way to the h - bel 'fore—

A.H. (15ma)

P.M. rake

semiharm.

P.M.

P.M.

P.M.

A.H.

A.H. pitch F

A.H. pitch D

I can even make it through the night. Well, I

A.H. (15ma)

P.M.

P.M.

P.M.

A.H.

A.H. pitch D

Chorus  
Am7

think that you're head-ed for a whole lot of trou - ble, yeah I

P.M.

P.M.

P.M.

P.M.

H P

H P

A.H. pitch D

think that you're head-ed for a whole lot of trou-ble. Ba - by, yes, I think that you're head ed for some

P.M. P.M. P.M. semi-harm. P.M. P.M.

trou - ble If you take your whus key home

P.M. P.M. P.M. P.M. Pdbk. (8va) Pdbk.

Guitar solo II  
\*B5

A.H. Full (15ma) Full grad. bend Full

1/2 1/2 1/2 1/2

3 3

sl

Chord names derived from bass str. (next 6 bars).

3 rake-4

P H P P P sl H H H P H P P P H P

6 3

sl

8va

[illegible]

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in two systems. The top system features a piano (p) part on a grand staff and a vocal line. The piano part includes a "grad. band" (gradual band) section. The vocal line includes lyrics and performance instructions such as "sl" (sustained), "Full", "P" (piano), "H" (half note), "6" (sixteenth notes), "3" (quarter notes), and "6" (half notes). The bottom system continues the piano and vocal parts, with the vocal line including the lyrics "The sound of silence" and "The sound of silence". The piano part includes dynamic markings like "Full", "P", and "Ful", and performance instructions like "sl", "H", "6", "3", and "6". The score concludes with a "delay off" instruction.

[illegible]

**D5**

la la —

pick slide

sl

stead v gliss

trem. bar

SA

# COULD THIS BE MAGIC?

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step (Gtr. I):

② = E♭ ③ = G♭

④ = A♭ ⑤ = B♭

⑥ = D♭ ⑦ = E♭



Free time  
Triplet feel ♩ ♩ ♩

w/ram effects (till double bar)

N.C.

Gtr. I (acous.)

Intro

\*Use open E tuning, down 1/2 step

(low to high E♭ B♭ E♭ G B♭ E♭)

Could This Be Magic? - 15 - 1

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In time  $\text{♩} = 118$

E

One, two, One, two, three, four. Rhy. Fig 1

let ring

"Slides marked 'sl.' are performed with a finger, not the slide."

(end Rhy Fig 1)

sl

sl

H

(s)

sl

H

1st Verse

Out up - on the is - lands on a

sl

p

sl

(r)

(r)

sl

(r)

(r)

sl

r

Rhy Fig. 2

p

p



cool sum - mer night, — bud - dy, you don't got to hur - ry Take your

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It includes lyrics and musical notation with various notes, rests, and a wavy line indicating a melisma. The bottom staff is a piano accompaniment in treble clef, featuring chords and single notes with fingerings (10, 10, 7, 19) and a wavy line.

time. What you need is on the men - u. and you

This system contains the next two staves of music. The top staff continues the vocal line with lyrics and musical notation. The bottom staff continues the piano accompaniment with chords and single notes, including fingerings (7, 10, 7, 4, 5, 4, 3, 4).

got it to - night. Bud - dy, you got wom - ens on your

Pre-chorus  
A

mind. Could this be mag - ic.

Rhy. Fig. 3  
(end Rhy. Fig. 2)

F

or could this be love?

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics 'or could this be love?'. The middle staff is a piano accompaniment line in treble clef, featuring a wavy line above it. The bottom staff is a guitar line in treble clef, also featuring a wavy line above it.

A

Could this turn tragic?

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics 'Could this turn tragic?'. The middle staff is a piano accompaniment line in treble clef, featuring a wavy line above it. The bottom staff is a guitar line in treble clef, also featuring a wavy line above it.

Musical score for the song "You know that magic of ten does." The score is written for voice and guitar. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "You know that magic of ten does." The score includes a vocal line with lyrics, a guitar line with chords and melodic lines, and a bass line with chords. The guitar line features a prominent melodic line in the upper register, often using a capo. The bass line provides a steady harmonic foundation. The score is divided into measures by vertical bar lines.

Chorus  
w/Rhy. Fig. 1 (2 times)  
E

And I see lone - ly ships up -

(and Rhy. Fig. 3)

on the wa - ter. Bet - ter save the wom-en and chil-dren first.

Sail a - way with  
let ring

some - one's daugh - ter. Bet - ter save the wom-en and chil-dren first.

2nd Verse  
w/Rhy. Fig. 2  
E

I hear mu - sic on the land - in', and there's

laugh - ter in the air ————— Just could be your boat is com - in' in. —

Yeah, you're lean - in' back — and your foot's tap - pin' and —

got your head right ————— There's a full moon out to night — Ba - by, let's be gin. —

*steady gliss.*

Pre-chorus  
w/Rhy. Fig. 3  
A

And she said... ————— Could this be mag - ic, —

F

or could this be love?

A

Uh - oh And I said Could this turn tragic?

B

You know that magic of ten does.

B

And I see

Chorus  
w/Rhy. Fig. 1 (2 times)

lonely ships up on the wa-ter.

Bet-ter save the wom-en and chil-dren first.

Sail a-way with some-one's daugh-ter.

Bet-ter save the wom-en and chil-dren first. Ed-ward..



Guitar solo  
w/Rhy. Fig. 3 (1st 4 bars only)  
A5

[illegible]

"Slap body of guitar"

⑤ open E 2fc F! 4fr G! w/Rhy Fig. 3 (1st 4 bars only) AS

sl

(5)

The musical score for guitar consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a fluid, expressive style with many slurs and ties. Below the staff is a fretboard diagram with two lines. The first line shows fret numbers 10, 12, and 14, with a slur over the 10-12 interval and a 'sl' (slide) instruction above the 14. The second line shows fret numbers 12, 14, and 16, with a slur over the 12-14 interval and a 'sl' (slide) instruction above the 16. The diagram also includes a wavy line indicating a vibrato or tremolo effect.

23

Prechorus  
w/ Rhy. Fig. 3

A

Could this be mag - ic, or could this be

*loco*

E

love? And I say.

A

Could this turn trag - ic? You know that mag - ic of ten

B

does. *Siva* *sec*

*past fretboard*

\*Angle slide

Chorus  
w/ Rhy Fig. 1 (2 times)  
E

lonely ships up on the wa-ter.

Bet-ter save the wom-en and chil-dren first \_\_\_\_\_

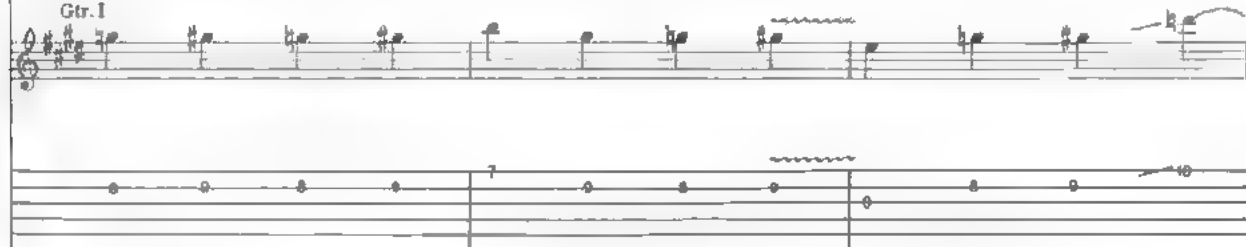
Sail a-way with some-one's daugh-ter

Bet-ter save the wom-en and chil-dren first. Yes sir.

Outro  
E



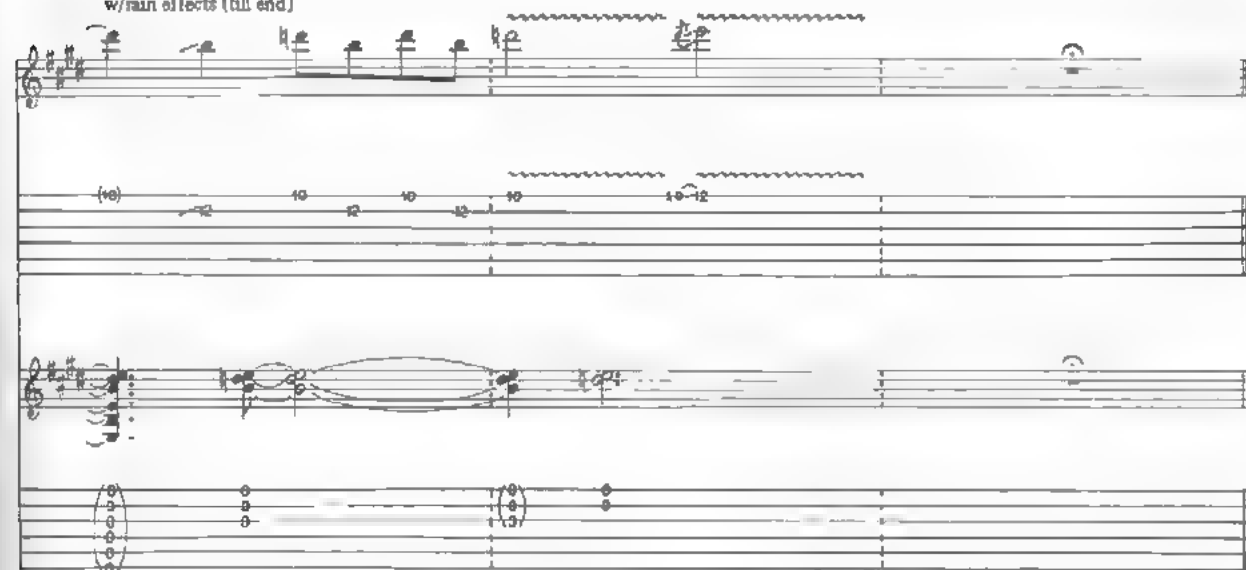
Gtr. I



Gtr. II



Free time  
w/rain effects (till end)



# IN A SIMPLE RHYME

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step.

⑤ = E<sub>b</sub> ③ = G<sub>b</sub>

⑦ = A<sub>b</sub> ② = D<sub>b</sub>

④ = D<sub>b</sub> ① = E<sub>b</sub>

Moderately ♩ = 124

Intro

Dist. 2  
Gtr. I  
(12-strg. elec.)

C/D

Dist. 2

let ring

\*Two 12-strg. gtrs. str for one. Use clean tone.

C/D

G5

Gm6

rit

Faster ♩ = 136

N.C.  
(Drums)

3

Well.

(Gtr. I out)

3

In a Simple Rhyme - 11 - 1

## 1st Verse

D5

C5/D

D5

C5/D

back in the past — when I was treat-ed so cold - ly, my love — life was a —

Gr. II

f

PM.....4 PM PM.....4 PM.....4

10 7 9 5 10 7 9 5 10 7 9 5 10 7 9 5 10 7 9 5

D5

C5/D

D5

— dam - n's - grace. Need-ed some-one to — love and hold — me. That's

sl

PM.....4 sl PM.....4 PM.....4

10 7 9 5 10 7 9 5 10 7 9 5 10 7 9 5 10 7 9 5

C5/D

D5

C5/D

one of the rea - sons that I was — out of place. — So — this is love! — Well, she

PM.....4 PM PM PM PM.....4 PM PM

10 7 9 5 10 7 9 5 10 7 9 5 10 7 9 5 10 7 9 5

D5

C5

D5

fi - nal - ly kissed — me. — Had me all worked up — in - side. —

sl

PM

10 7 9 5 10 7 9 5 10 7 9 5 10 7 9 5 10 7 9 5

Cus2 D5 C5

I was in love, but — Cu-pid missed me... She upped and left, and I

P.M. P.M. P.M.---4

sl

Pre-chorus A5 G5/A A5

al - most died. — But I was young and I was — far from lone - ly.

sl p P.M. P.M.-----4

sl p

G5/A A5 G5/A

I been that way — for — a long, long year — Need-ed a girl — to call my.

P.M.-----4 P.M.-----4 P.M.-----4

sl

A5 G5/A

— one and on - ly Is that — you? —

P.M.-----4 P.M. P.M.-----4 P.M. P.M.

Chorus  
C5 A5 G5 w/Fill 1 Dsus4 D C5 A5 G5

You think you got the in t'rest.

PM

w/Fill 1 Dsus4 D C5 A5 C5 w/Fill 1 Dsus4 D

C' - mon and take the time. Cause you know.

PM

C5 A5 G5 E5

I wan na be yours in a sim - ple rhyme

sl.

Fill 1  
Ctr 1

let eng



D5 Csus2 G5 D5

Oh! Yeah, yeah, yeah

Csus2 2nd Verse D5 C5 D5

Well, ain't life — grand when you — really hit it?

C5 D5 C5

I'm al-ways a suck-er for a real good time — Woke up in life — to find I —

D5 C5 A5

al-most missed it. Ain't I glad — that a love is blind —

Pre-chorus

GS/A A3 GS/A

But I was young and I was far too crs - zy. Been that way for a

PM - 4 PM PM - 4 PM - 4 PM - 4 PM - 4

A5 GS/A

long, long time. Need - ed a girl, but I was

PM - 4 PM - 4

A5 GS/A

just too la zy Now that I've found you

PM - 4 PM - 4 PM - 4 PM - 4 PM - 4

Chorus

C5 A5 GS w/Fil. 1 Dsus4 D C5 A5 GS w/Fil. 1 Dsus4 D

You think you got the in - trest C'mon and take the time.

PM - 4

CS A5 G5 w/FM 1 Dsus4 D CS A5 G5

I'm gon-na be yours in a sim-ple

(Gtr II out)

P.M.

Slower  $\text{♩} = 124$   
Half time feel

D C/D Dsus2 C/D

rhyme, rhyme.

Gtr. I

mf lat ring

Bridge

Dsus2 C/D Dsus2 C/D

Well, she made- the moun- tains sing. Birds a- gainst an i- cy sky.

Dsus2 C/D Dsus2 C/D

And I heard bells ring- in' I think I heard an an- gel sigh. And she said:

G5 G5(7) G5 G5(7)  
 There'll be times, there will be times  
 (Ah.) you're gon-na hear the an-gels sing-in', Ah. you're gon-na hear the an-gels sing... They'll sing,  
 "Ah." Ah.  
 Dm7 G/D Dm7 G/D  
 "Ah." Ah.  
 Dm7 G/D Faster  $\text{♩} = 136$  (end half time feel)  
 Ah.") Wohl  
 (Gtr. I out) Gtr. II  
 sl  
 sl

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The accompaniment is written on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment, with the melody staff showing a final measure with a fermata. The accompaniment staff shows a final measure with a fermata. The score is labeled 'A5' and 'G5' at the beginning of the first and second systems, respectively.

Handwritten musical score for guitar. The top staff shows a melody line with notes and slurs. Chord symbols A5 and G5 are written above the staff. The bottom staff is a fretboard diagram showing fingerings for the melody line. The diagram includes fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and fingerings (1, 2, 3, 4, 5). The diagram is divided into two sections by a double bar line. The first section shows frets 1 through 5, and the second section shows frets 6 through 12. The diagram includes a 'pick slide' instruction and a 'let ring' instruction.

[illegible]

The image shows a musical score for the song "The Wind" by Gustav Mahler. It consists of two staves: a vocal line (top) and a piano accompaniment line (bottom). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures with various dynamics and articulations.

**Vocal Line:**

- Measure 1: *Spia--* (Soprano), *1/4* note, *staccato* (*st.*), *Full*.
- Measure 2: *loco*, *Full*.
- Measure 3: *DS*, *Full*.
- Measure 4: *Full*, *3* (triplets), *Full*.
- Measure 5: *Full*, *3* (triplets), *Full*.
- Measure 6: *Full*, *3* (triplets), *Full*.
- Measure 7: *Full*, *3* (triplets), *Full*.
- Measure 8: *Full*, *3* (triplets), *Full*.
- Measure 9: *Full*, *3* (triplets), *Full*.
- Measure 10: *Full*, *3* (triplets), *Full*.
- Measure 11: *Full*, *3* (triplets), *Full*.
- Measure 12: *Full*, *3* (triplets), *Full*.
- Measure 13: *Full*, *3* (triplets), *Full*.
- Measure 14: *Full*, *3* (triplets), *Full*.
- Measure 15: *Full*, *3* (triplets), *Full*.
- Measure 16: *Full*, *3* (triplets), *Full*.
- Measure 17: *Full*, *3* (triplets), *Full*.
- Measure 18: *Full*, *3* (triplets), *Full*.
- Measure 19: *Full*, *3* (triplets), *Full*.
- Measure 20: *Full*, *3* (triplets), *Full*.
- Measure 21: *Full*, *3* (triplets), *Full*.
- Measure 22: *Full*, *3* (triplets), *Full*.
- Measure 23: *Full*, *3* (triplets), *Full*.
- Measure 24: *Full*, *3* (triplets), *Full*.
- Measure 25: *Full*, *3* (triplets), *Full*.
- Measure 26: *Full*, *3* (triplets), *Full*.
- Measure 27: *Full*, *3* (triplets), *Full*.
- Measure 28: *Full*, *3* (triplets), *Full*.
- Measure 29: *Full*, *3* (triplets), *Full*.
- Measure 30: *Full*, *3* (triplets), *Full*.
- Measure 31: *Full*, *3* (triplets), *Full*.
- Measure 32: *Full*, *3* (triplets), *Full*.
- Measure 33: *Full*, *3* (triplets), *Full*.
- Measure 34: *Full*, *3* (triplets), *Full*.
- Measure 35: *Full*, *3* (triplets), *Full*.
- Measure 36: *Full*, *3* (triplets), *Full*.
- Measure 37: *Full*, *3* (triplets), *Full*.
- Measure 38: *Full*, *3* (triplets), *Full*.
- Measure 39: *Full*, *3* (triplets), *Full*.
- Measure 40: *Full*, *3* (triplets), *Full*.
- Measure 41: *Full*, *3* (triplets), *Full*.
- Measure 42: *Full*, *3* (triplets), *Full*.
- Measure 43: *Full*, *3* (triplets), *Full*.
- Measure 44: *Full*, *3* (triplets), *Full*.
- Measure 45: *Full*, *3* (triplets), *Full*.
- Measure 46: *Full*, *3* (triplets), *Full*.
- Measure 47: *Full*, *3* (triplets), *Full*.
- Measure 48: *Full*, *3* (triplets), *Full*.
- Measure 49: *Full*, *3* (triplets), *Full*.
- Measure 50: *Full*, *3* (triplets), *Full*.
- Measure 51: *Full*, *3* (triplets), *Full*.
- Measure 52: *Full*, *3* (triplets), *Full*.
- Measure 53: *Full*, *3* (triplets), *Full*.
- Measure 54: *Full*, *3* (triplets), *Full*.
- Measure 55: *Full*, *3* (triplets), *Full*.
- Measure 56: *Full*, *3* (triplets), *Full*.
- Measure 57: *Full*, *3* (triplets), *Full*.
- Measure 58: *Full*, *3* (triplets), *Full*.
- Measure 59: *Full*, *3* (triplets), *Full*.
- Measure 60: *Full*, *3* (triplets), *Full*.
- Measure 61: *Full*, *3* (triplets), *Full*.
- Measure 62: *Full*, *3* (triplets), *Full*.
- Measure 63: *Full*, *3* (triplets), *Full*.
- Measure 64: *Full*, *3* (triplets), *Full*.
- Measure 65: *Full*, *3* (triplets), *Full*.
- Measure 66: *Full*, *3* (triplets), *Full*.
- Measure 67: *Full*, *3* (triplets), *Full*.
- Measure 68: *Full*, *3* (triplets), *Full*.
- Measure 69: *Full*, *3* (triplets), *Full*.
- Measure 70: *Full*, *3* (triplets), *Full*.
- Measure 71: *Full*, *3* (triplets), *Full*.
- Measure 72: *Full*, *3* (triplets), *Full*.
- Measure 73: *Full*, *3* (triplets), *Full*.
- Measure 74: *Full*, *3* (triplets), *Full*.
- Measure 75: *Full*, *3* (triplets), *Full*.
- Measure 76: *Full*, *3* (triplets), *Full*.
- Measure 77: *Full*, *3* (triplets), *Full*.
- Measure 78: *Full*, *3* (triplets), *Full*.
- Measure 79: *Full*, *3* (triplets), *Full*.
- Measure 80: *Full*, *3* (triplets), *Full*.
- Measure 81: *Full*, *3* (triplets), *Full*.
- Measure 82: *Full*, *3* (triplets), *Full*.
- Measure 83: *Full*, *3* (triplets), *Full*.
- Measure 84: *Full*, *3* (triplets), *Full*.
- Measure 85: *Full*, *3* (triplets), *Full*.
- Measure 86: *Full*, *3* (triplets), *Full*.
- Measure 87: *Full*, *3* (triplets), *Full*.
- Measure 88: *Full*, *3* (triplets), *Full*.
- Measure 89: *Full*, *3* (triplets), *Full*.
- Measure 90: *Full*, *3* (triplets), *Full*.
- Measure 91: *Full*, *3* (triplets), *Full*.
- Measure 92: *Full*, *3* (triplets), *Full*.
- Measure 93: *Full*, *3* (triplets), *Full*.
- Measure 94: *Full*, *3* (triplets), *Full*.
- Measure 95: *Full*, *3* (triplets), *Full*.
- Measure 96: *Full*, *3* (triplets), *Full*.
- Measure 97: *Full*, *3* (triplets), *Full*.
- Measure 98: *Full*, *3* (triplets), *Full*.
- Measure 99: *Full*, *3* (triplets), *Full*.
- Measure 100: *Full*, *3* (triplets), *Full*.
- Measure 101: *Full*, *3* (triplets), *Full*.
- Measure 102: *Full*, *3* (triplets), *Full*.
- Measure 103: *Full*, *3* (triplets), *Full*.
- Measure 104: *Full*, *3* (triplets), *Full*.
- Measure 105: *Full*, *3* (triplets), *Full*.
- Measure 106: *Full*, *3* (triplets), *Full*.
- Measure 107: *Full*, *3* (triplets), *Full*.
- Measure 108: *Full*, *3* (triplets), *Full*.
- Measure 109: *Full*, *3* (triplets), *Full*.
- Measure 110: *Full*, *3* (triplets), *Full*.

GS/A AS GS/A

Ow! Oh yeah.

P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4

AS GS/A AS

Ah. Ah. Yeah.

P.M.-4 P.M.-4 P.M.-4 P.M. P.M. P.M.-4 P.M.-4 P.M.-4 P.M.-4

*sl.*

GS/A Chorus CS AS GS

P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.

w/Fill 1 Dsus4 D CS AS GS w/Fill 1 Dsus4 D

You think you got the in - t'rest. C'mon and take the time.

P.M.-4 P.M.-4

C5 A5 G5 w/Fill 1 Dsus4 D C5 A5 G5

I'm gon - na be yours in a sim - ple

A.H.

P.M. A.H.

(Gtr. II out)

A.H. pitch: C4

Slower  $\text{♩} = 124$   
Half time feel

Outro

C/D Dsus2 C/D

rhyme, rhyme,

Gtr. I

mf let ring

G5 Gm6 Free time D5

rhyme.

(Gtr. I out)

In time  $\text{♩} = 82$   
(Drums)

A5 N.C. A5 N.C. A5

Gtr. II P Full P Full P

P.M. Full P.M. Full